The EDISON KINETOGRAM

VOL. 4 London Edition, March 1, 1912 No. 10

SCENE FROM

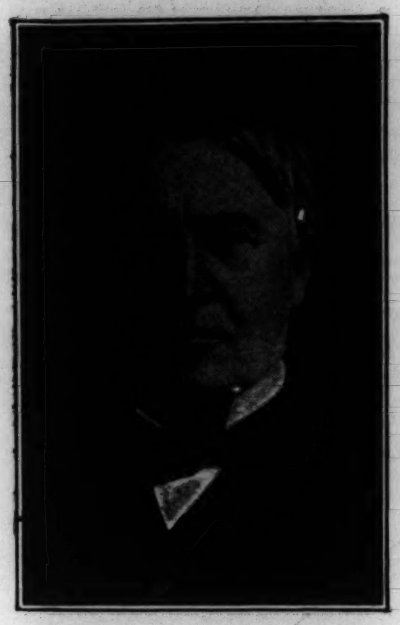
LEAD, KINDLY LIGHT

FILM No. 6949

Released March 27th, 1912

EDISON FILMS TO BE RELEASED on March 16, 20, 23, 27 & 30, 1912

Vol. 4 MARCH 1, 1912 No. 10



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

A Semi-Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes.
Published by THE EDISON MANUFACTURING CO., Ltd.
City Offices: 25, Clerkenwell Road, London, E.C.,
& Edison Works, Willesden Junction, London, N.W.

EDISON FILMS

Released between March 15th and 31st, 1912.

AMONG our dramas in this issue, we offer a beautiful little scene dealing with a young girl organist; an appealing story of a widower's second love, and the story of a woman's redemption by a world-famous hymn.

For pleasing, clean humour, our picture, "John Brown's Heir," is one of the best we have ever released. Its Western environment adds much to its attractiveness.

There are two excellent descriptive films, one dealing with the life and habits of a little known race of people—the Eskimos—and the other showing a journey of wonderful beauty through the heart of the Rockies. Descriptive films will never fail to be of great interest to everyone, and the Edison policy of extreme carefulness in all detail makes these films highly instructive.

"The Two Flats," a particularly funny comedy film, will be found to be not the least successful of the pictures hereon described.

"Lead, Kindly Light," will bring a sob of sympathy from every heart in the audience; and it will bring a great truth home to many.

There is more than one hearty laugh in "The Daisy Cowboys." Incidentally there are a number of fine effects, photographic and otherwise, that single the film out as one of unusual merit. Here, again, Western scenes are much in evidence, adding considerable to the life of the reel.

Edison Release Days: Every Wednesday and Saturday

EDISON FILMS

To be released on March 16th, 20th, 23rd, 27th & 30th, 1912

John Brown's Heir

(COMEDY)

Released March 16th, 1912

Film No. 6924 **Copyrighted, December, 1911** **Code, Vorentjes** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

JOHN BROWN.....JOHN R. CUMPSON
HIS UNCLE.....ROBERT BROWER
HIS COUSIN.....EDWARD BOULDEN
HIS AUNT.....ALICE WASHBURN
HER DAUGHTER.....ELSIE McLEOD
THE MAID.....BLISS MILFORD
A NEWSPAPER EDITOR.....WILLIAM WADSWORTH

AS soon as it became known in the gold mining district that John Brown, a prospector, had made a rich strike, a newspaper reporter was despatched to his cabin for particulars. After getting them he next interviews Sam Thompson, an old pioneer of the camp who is suffering from an incurable malady and cannot live six months. These two articles get their headings mixed in the composing room of the newspaper through the stupidity of the printer's devil, and when published the next morning, the story of John's lucky strike reads as follows: "John Brown, of Valley Camp, discovers a rich gold mine. He came here a year ago in good health, but now he is suffering from an incurable malady, and cannot live six months." The item is copied by other newspapers and finds its way to each of Brown's relatives, who, believing that it will be to their financial benefit to show some little concern, send him pressing invitations to visit them. At first John is inclined to be displeased with the false newspaper report, but on second thought he decides to keep up the joke by accepting the invitations. Accordingly he visits his relatives, pretending to be as sick as the newspaper represented.

In making the rounds of his kinfolk, John's good luck does not forsake him, for he makes another strike, not a gold mine this time, but a comely little housemaid with whom he falls in love. After a brief courtship they are secretly married. He then returns with her to the mining camp and extends an invitation to his relatives to call at the cabin on a certain date that he may impart to them the contents of his last will and testament. On the day in question, the relatives are promptly on hand in keen excitement and anticipation, but to their surprise they learn that Brown is enjoying the very best of health, is married, and has bequeathed his entire fortune to his wife. The departure of the disinherited relations is ludicrous in the extreme.

A commendable and most pleasing Western comedy.

Posters for this subject will be issued.

A Trip from Colorado Springs to Cripple Creek

(DESCRIPTIVE)

Released March 16th, 1912

Film No. 6932 **Copyrighted, December, 1911** **Code, Vorformen** **Approx. Length, 350 feet**

"IF the mountains won't come to Mohammed, Mohammed must go to the mountains." This may have been very true hundreds of years ago, but to-day it is all so different from the old saying. The mountains are brought to you in all their rugged grandeur and inspiring magnificence; each peak and pinnacle is literally brought to your door. It is no longer necessary to spend hundreds of pounds, time, energy, and the fatigue of travel to gaze upon the great wonders of the earth. They are yours for the asking; they cost little and they fascinate much.

In presenting this wonderful trip from Colorado Springs, the greatest health resort in the world, to Cripple Creek, the greatest gold field in the world, we are shown all the wonders of the Rockies. Eleven thousand feet above the sea level we gaze over the mountain tops and snow-capped peaks into the setting sun.

With a ticket at the nearest moving picture theatre we are led up Pikes Peak Avenue, Colorado Springs, to the mammoth Antler's Hotel; to the gateway of the Garden of the Gods; the log cabin, the capital building of the State of Colorado; down to the little village of Manitou, nestled away among the hills. And now we are off on the train amid the clang of bells and the sound of whistles, and we begin to climb over the short line to the summit. What wonder! What grandeur! Every turn is a feast to the eyes. At last we reach the Valley of Gold, Vindicator Junction, then Gold Field. Yonder is the Silver King mine, the first mine to be discovered in the Cripple Creek district, then there is Blue Bird, Gold Sovereign, and Trilby, names that vibrate in the halls of commerce throughout the world. By means of the highest electric railroad in the world we reach the town of Altman, the highest incorporated village on the earth, and look down upon all the other towns.

Beautiful photographic quality and magnificent stretch of wonderful scenery will be the verdict of all who take this trip from Colorado Springs to the Gold Fields of Cripple Creek via this Edison release.

The Little Organist

(DRAMATIC)

Released March 20th, 1912

Film No. 6955 **Copyrighted, January, 1912** **Code, Vorgreifen** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THE LITTLE ORGANIST.....BESSIE LEARN
MRS. CLEVES, her sister.....MIRIAM NESBITT
MRS. CLEVES' LITTLE GIRL.....EDNA MAY WEICK
CYRUS CUMMINS, the young minister.....ROBERT CONNESS
THE DEACON.....MARC McDERMOTT
VILLAGE GOSSIPS.....MRS. WM. BECHTEL, CLARA REYNOLDS SMITH
THE VILLAGE LOAFER.....CHARLES M. SEAY

MRS. CLEVES has been failing for some time, so the doctor advises sending her little girl to the country, that the mother may be free from care. Little Edna is entrusted to Mrs. Cleves' younger sister Helen, who takes her to a small country town.

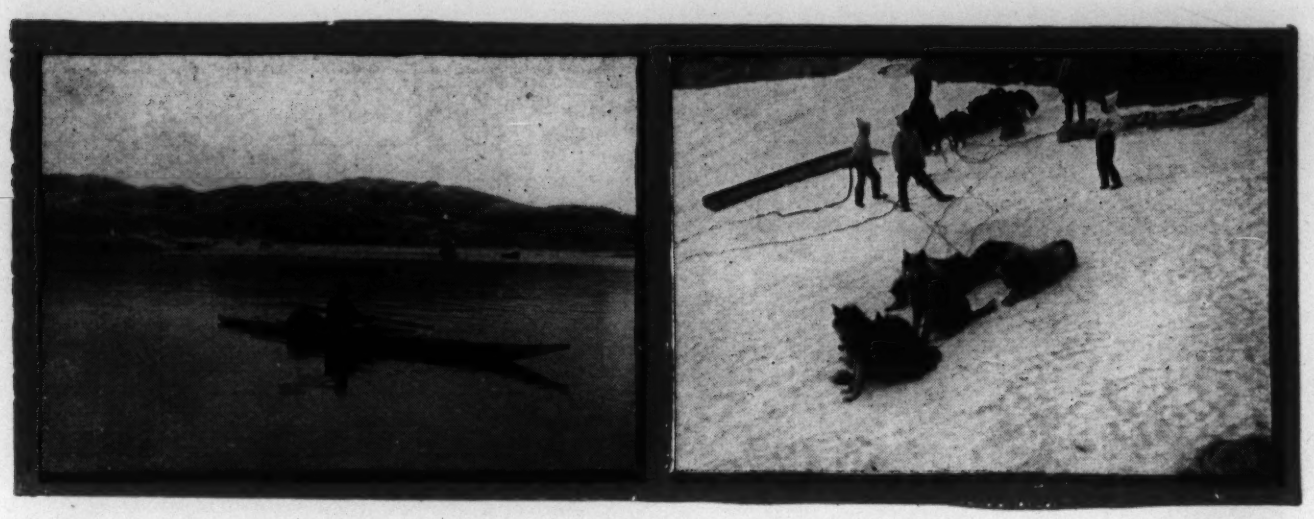
When they are attending church one Sunday, the organist is taken ill and Helen takes his place at the organ. Her playing creates quite a sensation and after service she is surrounded by an admiring group. The men are particularly attentive, and this creates no end of jealousy among the women who see in Helen a formidable rival.

One evening, while practising her music on the church organ for the following Sunday, she is joined by the young minister who has been very much attracted to her. On leaving the church they are espied by Mrs. Glib and Mrs. Sneer, two village gossips. These two take it upon themselves to safeguard the morals of the village, and follow them to Helen's house. After the minister has bid her good-night, they peep through the window and to their great horror discover Helen romping with a child. The creature! Trying to inveigle the minister! The next day at the post office the scandal is repeated with vim—and the necessary embellishments. Helen entering upon this scene is at once ostracised and flees in tears. The minister questions her, but she rushes by him, and when he learns from a native the reason for her tearful flight, he at once follows. He overtakes her just in time to rescue her from the advances of the village bully to whom he is obliged to give a sound thrashing. He escorts Helen home, and then and there, in spite of the gossip, asks her to marry him. Just as she consents, they are surprised by Mrs. Cleves, who has come to bring her little girl back to town.

In the meantime, the ministers conduct has aroused the village, and the women demand his resignation. A meeting is called in the little church, and here the minister confronts them, but seeing the spite and venom of the women, hands in his resignation. Helen, having been warned of the meeting, hurries to church, followed by Mrs. Cleves and little Edna.

When the gossips' tale turn out to be false, there is a revival of feeling in favour of the minister, especially when he introduces Helen as his future wife.

Posters for this subject will be issued.



Eskimos in Labrador

(DESCRIPTIVE)

Released March 20th, 1912.

Film No. 6929 **Copyrighted, December, 1911** **Code, Vorfluth** **Approx. Length, 300 feet**

OF distinct interest and educational value, this film shows us, at close range, a race of men and women of whom little is known, except from hearsay.

We are introduced first to the desolate-looking Mission Station at Hopedale, Labrador, with surroundings that seem to belie its name, and then see the Eskimos in their every-day life, with their constant companions, the dogs. Scenes are then shown with the dogs at work hauling the "cometiks" or sledges. How they are ever handled with the apparatus used will be a mystery to the average spectator. After several views taken on snowy mountain paths we see an Eskimo managing his "kyjak" or canoe. The skill he displays is really remarkable.

At the close we are taken into an Eskimo family and see them at their meal. It is not a particularly attractive sight, but allowance must be made for the climatic conditions under which they live. They are a kindly race and theft is very rare. Finally a woman, probably a leader of fashion, is shown in her full dress costume. To describe it would be quite impossible. It must be seen to be appreciated.

This short reel will be a revelation to motion picture audiences. Anything which brings the remote corners of the globe near by is bound to be viewed with more than usual interest.

STAGE STRUCK LIZZIE

LAST DAY FOR ORDERING

MARCH 3rd.

THE FUNNIEST AND QUAINTEST FILM-PLAY EVER PRODUCED!!

RELEASED MARCH 13th, 1912

No. 6931 **Approx. Length, 650 feet**

Papa's Sweetheart

(DRAMATIC)

Released March 23rd, 1912

Film No. 6937 **Copyrighted, December, 1911** **Code, Vorgarten** **Approx. Length, 625 feet**

CAST OF CHARACTERS

THE WIDOWER ..... MARC McDERMOTT

HIS CHILDREN ..... GLADYS HULETTE, YALE BOSS, EDNA MAY WEICK

THE OTHER WOMAN ..... ELIZABETH MILLER

THIS is a simple yet strongly appealing heart story.

In the first scene, novel in its conception and treatment, we see a group of children at a window pressing their noses against the pane, watching for the arrival of their father. Following this we learn that the little family lacks a mother, save as the oldest girl, a child herself, takes the missing place. An almost life-size painting over the fireplace is very evidently that of the little mother who has left their midst.

The next scene brings us to a theatre-box party. The father of the little family meets another woman and seems to find a particular fascination in her. It soon becomes evident that he intends to marry again and at last he brings this other woman to the house. While he is present she seems to be fond of the children, but once he is out of the room we see that her fondness is hardly skin-deep. Of course the children are quick to feel this and little Margaret, the oldest daughter, pleads with her father to keep the little family as it has been and not to forget their own mother. She is gently scolded and made to understand that her father knows best. Soon the mother's picture is removed from over the fireplace and evidently the new wedding will take place. Little Margaret, taking care of the children, finds them hard to amuse one day, and going up into the garret, finds some old clothes in which they all dress.

By chance she puts on the very costume which was used when her mother posed for the big portrait, now absent from its place over the mantel. And so it happens that when the father comes home at night there comes down the stairs into the light apparently a vision of the little wife he loved. We can almost feel with him the sudden awakening and realization that she was his only love and that her daughter need be his only sweetheart now.

The film is beautifully played and adequately staged. It is sure to make a strong appeal, and to win many friends.

Posters for this subject will be issued.

The Two Flats

(COMEDY)

Released March 23rd, 1912

Film No. 6943 **Copyrighted, January, 1912** **Code, Vorgefecht** **Approx. Length, 995 feet**

CAST OF CHARACTERS

THE IRISH WIDOW ..... ALICE WASHBURN
HER SON ..... EDWARD BOULDEN
THE ITALIAN WIDOWER ..... CHARLES M. SEAY
HIS DAUGHTER ..... JEANIE McPHEARSON

THIS story depicts the funny side of life in the tenement house district. An Irish widow moves into a flat and proceeds to arrange her household, doing considerable hammering, to the great annoyance of an Italian widower who lives directly underneath. A lively discussion ensues through the open windows, both claiming individual rights for the rent they pay. The widow writes her son to come home and protect her from the "insulting Dago downstairs," while the Italian writes his daughter to come home and comfort him, as an Irish widow has moved in upstairs who makes him sick. Her son and his daughter start for home and become acquainted at the railroad station, but neither knows where the other lives. Meanwhile, the hilarious war between the widow and the Italian continues. In sprinkling her flowers on the window-sill, the water splashes into his room below. He retaliates by knocking her flower pots off the sill with the aid of a broom, and she wrenches the broom from his grasp. A little later, she shakes the crumbs from the table cover out through the window, and he pulls the dangling cloth out of her hands. Now he has her table cover and she has his broom.

The Italian explains the situation to his daughter, who has just arrived home. She starts upstairs to return the widow's table cover, while the widow's son goes downstairs with the "Dago's" broom. They meet in the hallway, and are surprised to find that they both live in the same house. They form a great liking for each other and frequently signal one another from their windows. On one occasion he drops a bouquet from his window to the girl; the Italian gets it, and, thinking it is a peace offering from the widow, he immediately goes upstairs to pay his respects, and they become good friends.

A comical mishap causing a crash of china and glass-ware brings their respective son and daughter into the room. After due explanations the scene terminates happily in typical East Side fashion.

Posters for this subject will be issued.

Lead, Kindly Light

(DRAMATIC)

Released March 27th, 1912

Film No. 6949 **Copyrighted, January, 1912** **Code, Vorgesetzt** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

NELLIE GRAY.....BESSIE LEARN
HER FATHER.....CHARLES SUTTON
HER MOTHER.....MRS. WALLACE ERSKINE
ROBERT, her village lover.....BARRY O'MOORE
THE CITY SALESMAN.....GUY HEDLUND
THE WOMAN.....LAURA SAWYER

CARDINAL NEWMAN'S famous hymn "Lead, Kindly Light" has brought more solid and sweet comfort into the soul of mankind than any other hymn—with the possible exception of "Nearer, My God, to Thee"—throughout the history of Christianity.

It is with this world famous hymn that the Edison's latest production deals, carrying with it an appeal to the heart that makes one feel once again the old sweet charm of that sainted refrain, "Lead, Kindly Light."

Nellie Gray, a sweet little maiden of sixteen, is discovered surrounded with all the loving care of a dear old fashioned home and a mother and father who worship her. Unused to the ways of the world, she steals away from choir practice one evening to take a motor-car ride to the big city with a salesman who has come to town. Eager-eyed and wonder-marvelling, she is induced to take supper at one of the gilded cafés of a great city where the bright lights glitter and fascinate the unaccustomed stranger. Here in this heated atmosphere her companion endeavours to persuade her to take her first glass of champagne. In her weakness she tries to resist his persistent pleadings, but at last she yields to his demand. Opposite her at a table sits a woman of the world into whose soul, at the sight of this young girl, has crept the memory of all that she has lost, and ere the temping glass reaches her lips this frailer sister has knocked it from her hand. Lightly turning the accident into a joke, she succeeds in getting her companion away for a moment, and with all the compassion of a woman of the world to her purer sister, she gets little Nellie Gray home and safe into her mother's arms. Here one good turn produces another, and the woman finds the little girl's prayer-book and hymnal which she has left behind. On the fly-leaf are inserted the words, "Your mother's prayers are always with you, my child." Something has been awakened in the woman's soul; she falls upon the table sobbing, crying for the better, purer things in life. Along the streets in the darkness she comes, hopeless, alone.

Across her path steals a stream of light from the open doors of the city church, and its kindly light leads her into a better and purer life.

Posters for this subject will be issued.

The Daisy Cowboys

(COMEDY)

Released March 27th, 1912

Film No. 6926 **Copyrighted, December, 1911** **Code, Vorfall** **Approx. Length, 990 feet**

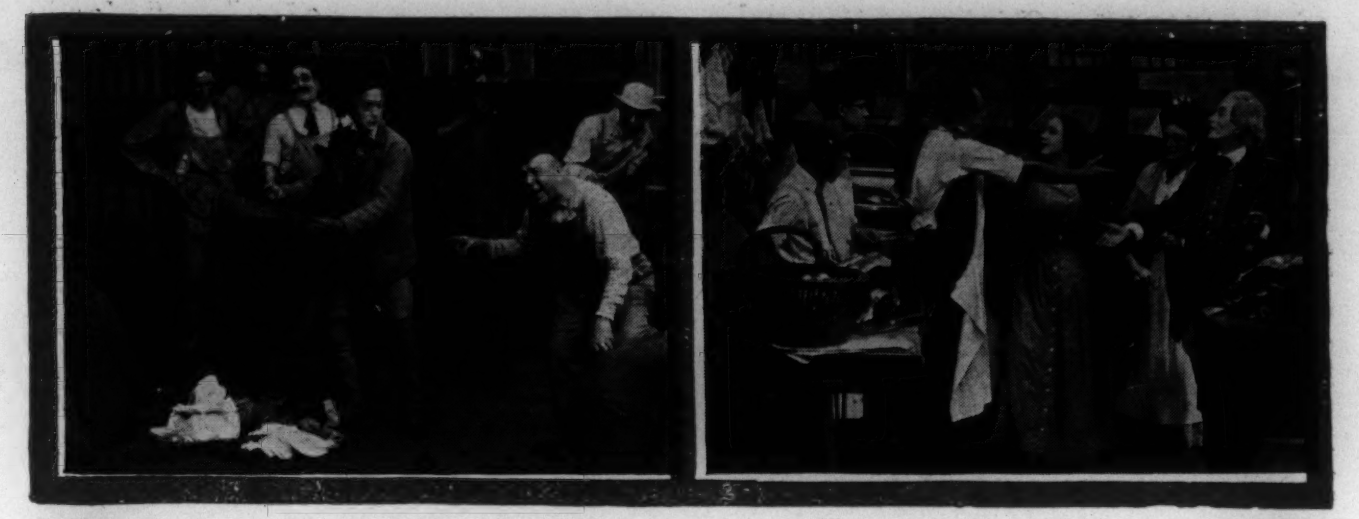
CAST OF CHARACTERS

MILLIE FROM THE EAST.....MARY FULLER
HER UNCLE .....WADSWORTH HARRIS
HER AUNT .....MRS. WALLACE ERSKINE
COWBOYS .....JOHN R. CUMPSON, WILLIAM WADSWORTH, EDWARD O'CONNOR, EDWARD BOULDEN

THERE was some excitement among the cowboys on the Walworth cattle ranch when it became known that Millie Easton, Mr. Walworth's beautiful niece, was coming direct from New York for a few weeks' stay. Millie arrives in the old stage coach during a downpour of rain, but that doesn't in the least dampen the ardour of the cowboys. Among them is bashful Joe, who falls head over heels in love with Millie, but is too timid to tell her so. He does muster up enough courage, however, to write her a note confessing his love, begging her to meet him at a given hour, and signs himself "A Cowboy Admirer." The girl, inclined to be romantic, writes an agreeable note in reply requesting her unknown cowboy admirer to wear a daisy in order that she may distinguish him from the others. By some hook or crook this epistle does not reach bashful Joe, but instead falls into the hands of the rest of the cowboys. They surmise for whom the message is intended, and see an opportunity to have some fun at Joe's expense. The next day each one provides himself with a daisy, and one after another appear at the trysting place, to the utter consternation of Millie, who suddenly finds herself in a very uncomfortable and yet most laughable predicament. Her discomfiture and final breakaway give the boys no end of amusement. The laugh is on bashful Joe, who at the very moment of all this hilarity is contemplating the easiest mode of suicide in a secluded spot in the woods. But Fate ordains it differently, for Millie happens by chance to come upon him at the vital moment. Explanations follow which prove that the admiration of one is returned by the other. Joe now boldly declares his love for her, and is accepted. Joyfully they hasten to her uncle's house to announce the engagement, and thus the laugh is turned on the rest of the boys.

The film gives a beautiful view of a cattle ranch, a cowboys' camp-fire at night, and a storm of real rain.

Posters for this subject will be issued.



Ludwig from Germany

(COMEDY)

Released March 30th, 1912

Film No. 6910 **Copyrighted, November, 1911** **Code, Vordermast** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

LUDWIG	YALE BENNER
HIS SWEETHEART	BLISS MILFORD
HERR LINDE, her father	WILLIAM WEST
HERMAN SCHMIDT	JOHN CUMPSON
BOYS IN THE BUTCHER SHOP	EDWIN CLARKE ROBERT TANSEY
THE LANDLADY	MRS. WILLIAM BECHTEL

LUDWIG HEINZ, a young German, resolves to emigrate to America. He bids farewell to Theresa, his sweetheart, and her aged father Herr Linde, a musician, promising to send for them as soon as he makes his fortune in the new world.

Upon his arrival in New York he seeks employment, but finds it extremely difficult, and on account of his inability to speak English he becomes a target for practical jokers, who play all sorts of laughable tricks on him. In the midst of one of these escapades he meets a fellow-countryman, Herman Schmidt, the butcher, who takes him under his wing and gives him employment in his meat market, where Ludwig soon becomes proficient in the art of carving steaks and chops. He is quite happy in his new occupation until his letters to Theresa, bidding her to start for America, are returned to him unopened, marked, "Whereabouts unknown," causing Ludwig much grief and sorrow, never dreaming that Theresa and her father emigrated to New York shortly after his departure from Germany and were at that very moment vainly searching for him.

A year later thrifty Ludwig becomes the owner of the meat market. He is also somewhat of a musician, and when sad at heart drives away the blues by playing on his clarionet. The screeching, nerve-racking sounds from his instrument cause two butcher boys to insert an advertisement in the daily paper, stating that musical instruments are wanted at the meat market, with the comical result that the butcher shop is overrun by musicians offering all sorts of instruments for sale and persistently demonstrating the tone quality until poor Ludwig is almost driven insane by the noise. Good results, however, are obtained from this trick, for it brings the poverty-stricken Herr Linde and his daughter to the meat market, offering his highly prized violin for sale as a last resort to obtain money. Ludwig's joy knows no bounds when he sees his sweetheart, and thus the boys' joke brings about a most happy reunion.

A somewhat different film containing beautiful touches of nature and sparkling comedy with settings of realism.

Posters for this subject will be issued.

"Martin Chuzzlewit" and the Press

English picture-theatre patrons are promised a real delight in the near future by the Edison Film Manufac turing Company, who will present a cinematograph adaptation of Dickens' "Martin Chuzzlewit." The great success which attended the presentation of "The Christmas Carol," which has been exhibited throughout the country under the auspices of the Dickens Fellowship Society, will in our opinion be extended to the present production. "Martin Chuzzlewit" comes at a very appropriate time, when all lovers of the great novelist are reminded of the Centenary Celebration, and the Edison Company are to be congratulated upon producing an extremely clever and accurate interpretation. The film, which runs to the extent of 3,000 feet in length, is divided into three parts. The quaint Dickensian characters are admirably portrayed by a talented cast, the familiar story being told in a comprehensive and convincing way. The title role is ably sustained by Mr. William West, who has become a familiar and popular figure with habitues of the silent drama, whilst the part of Mr. Pecksniff is cleverly rendered by Mr. Charles Ogle.—The *Evening Standard.*

. . . proved of more than ordi nary attraction . . . the story is told vividly and completely.—The *Daily Chronicle.*

An event of much interest . . . the most up-to-date tribute it is possible to make to the memory of the great English novelist. In the film play . . . the story moves on easily and in well-connected sequence, in fact, pages of "Martin Chuzzlewit" are literally brought to life.—*Lloyd's News.*

A remarkable moving picture film . . . plenty of action and dramatic power.—The *Morning Leader.*

"Martin Chuzzlewit" . . . will afford an interesting subject on the screens at the Picture Theatres during the celebration of the Dickens' Centenary.—The *Daily Sketch.*

In "Martin Chuzzlewit" . . . we have an ideal subject for a film-play.—The *Standard.*

. . . An event which in view of the Dickens' Centenary has more than ordinary significance. In "Martin Chuzzlewit" we have an ideal subject for a film play.—The *Daily Mirror.*

There is no end to the adaptability of the cinematograph. The latest novelty is to tell the story of well-known novels in moving pictures. The Edison Company has just brought out a film adapted from Charles Dickens' story, "Martin Chuzzlewit." . . . Though the Cinema Theatre is now so much a part of everyday life that we cease to marvel at its wonders, it is interesting to contemplate what Dickens would have thought could he have seen his famous characters living and acting on a moving picture screen. The story is told . . . with dramatic power. The scene in the steerage *en voyage* to America is wonderfully realistic.—The *Country Gentleman.*

A remarkable moving picture film by the Edison Company, adapted from Charles Dickens' story, "Martin Chuzzlewit." . . Lovers of Dickens are compelled to admit that his works do not as a rule lend themselves to ordinary stage dramatisation, yet with "Martin Chuzzlewit," where the interest lies not so much in what the various characters say, as in what they are, and what they do, we have an ideal subject for a film play. In the Edison production the story is told with plenty of action and dramatic power. The scene in the steerage *en voyage* to America especially is splendidly realistic.—*P.I.P.*

There will shortly be seen in London a wonderful cinema film issued by the Edison Company, entitled "Martin Chuzzlewit." The film is a picture representation of Dickens' famous book, and it is among the finest examples of moving picture art we have ever seen. The production took months to perfect. Every actor and actress in it learnt their parts just as if the play was to be produced in the life. It was only when everybody was absolutely perfect that the film was eventually made. It is pleasing indeed to find that the large firms are going in for real educative work in connection with the films they produce. The lurid drama of South American life or the comic doings of a film comedian may be very entertaining, but for sheer unadulterated enjoyment it would be difficult to beat films based on stories we all know, such as "Martin Chuzzlewit."—The *Evening Times.*

Wonderful London

Living Pictures: some of the marvels of Film Town

In a recent issue of the *London Evening News*, Mr. Ariel Wright contributed a most interesting article under the above heading, from which we have taken the following extracts. We propose in the next issue of the KINETOGRAM to give further extracts from Mr. Wright's article, dealing more with the actual manufacture of films.

" Film-town " is not officially recognised as such in the Post Office Directory of London, but wander into the neighbourhood of Soho and you will find yourself in the home of the industry which supplies the mainspring of the moving picture entertainments of the country.

A mere scientific toy less than sixteen years ago, the cinematograph now constitutes indubitably the most popular form of entertainment of the day.

An estimate even approximate of the number of persons in London alone who in a single day seek entertainment from moving pictures is an impossible calculation, but the patrons far exceed in numbers those of the regular theatres and music-halls. In its brief existence the cinematograph has effected almost a social revolution. . .

Even the creation of a new school of dramatic art may be traced to the triumphal progress of the moving picture. For the productions of the films which present an enthralling wordless drama, stock companies of theatrical performers are maintained. . .

There are recognised " stars " of the film; cinematograph theatre audiences have their preferences for individual artists, with whose names they are perfectly familiar. . . The length of the films naturally varies with their subject. The earliest, still preserved as curiosities, measured only 50 feet, a limitation imposed by the difficulty of obtaining longer strips of celluloid. Nowadays films of 2,500 feet are not unknown; 1,000 feet is the length more generally utilised. . .

Continual change of programme is essential to the success of the picture theatre. The popularity of a subject is too fleeting to warrant the purchase outright of a film. Hiring is the system of working which is employed. . .

One great problem still invites solution—the invention of the film which may be pronounced for all practical purposes imperishable. At the time of the Coronation the demand was raised that cinematograph films should be deposited with the national archives for the delight of our grandchildren and great-grandchildren. The cinematograph expert alone recognised the futility of such storage. The life of a picture is limited to the durability of the celluloid film on which it is recorded. And that, alas! is no more than the span of a single generation.

Edison Films in South Africa

Good patronage is accorded the Trocadero Picture Palace during the continuance of the new programme, which commenced on Saturday evening. The Edison comedy, " Three of a Kind," is very diverting. On Thursday evening the great star picture, " The Battle of Trafalgar," will be shown, and should fill the Trocadero nightly while on view.—*Diamond Fields Advertiser.*

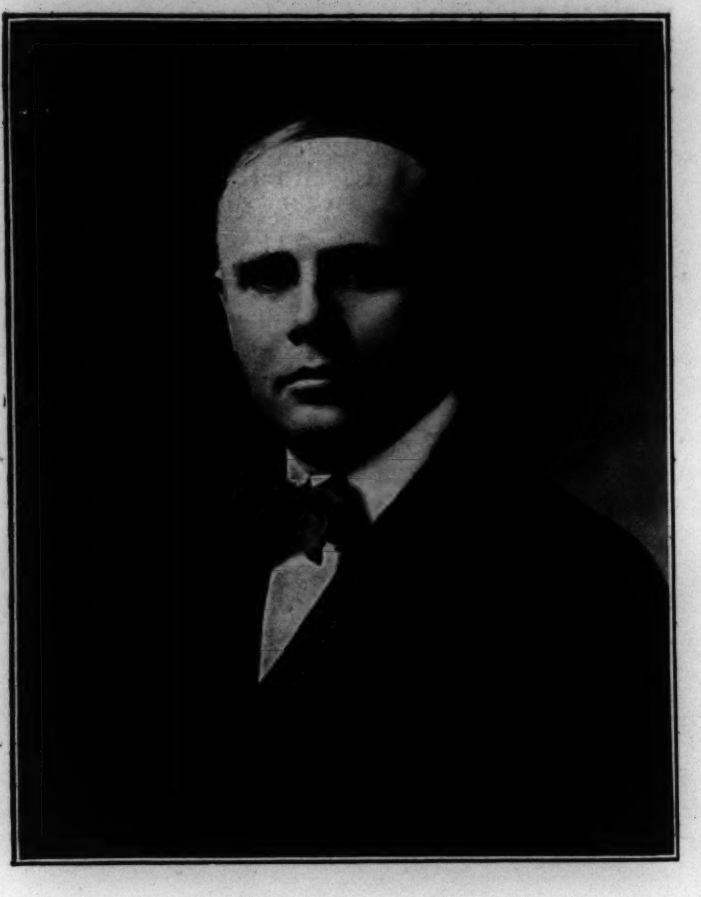
" An International Heartbreaker "—with winsome Miss Mary Fuller as the captivating " heartbreaker "—is a genuinely funny Edison film that is being shown at Fishers' Elite Bioscope this week. The situations are ludicrous in the extreme. Mary Fuller as the " heartbreaker " is a picture that should not be missed. It's a " live " film.—*Cape Times.*

Recent Edison Releases.

A Complete Table from Jan. 1.

Jan.	3—Mae's Suitors (Com.)	1000
	3—A Conspiracy Against the King (Dr.)	1000
	6—Love and Hatred (Dr.)	1000
	10—The Fairies' Banquet (Com.)	400
	10—The Girl and the Motor Boat (Dr.)	1000
	13—The Reform Candidate (Dr.)	1000
	13—How the Telephone came to Town (Com.)	600
	17—An Old Sweetheart of Mine (Dr.)	945
	17—Mike's Hero (Com.)	650
	20—Off the Coast of Maine (Des.)	300
	20—The Black Arrow (Dr.)	1000
	24—The Story of the Indian Ledge (Dr.)	1000
	24—The Rise and Fall of Weary Willie (Com.)	1000
	27—Logan's Babies (Com.)	1000
	31—Home; a Thanksgiving Story (Dr.)	1000
	31—A Perilous Ride (Dr.)	1000
Feb.	3—An Island Comedy (Com.)	1000
	7—Willie Wise and his Motor Boat (Com.)	650
	7—The Ghost's Warning (Dr.)	1000
	10—The Lure of the City (Dr.)	1000
	14—The Kid from the Klondyke (Com.)	1000
	14—" Pull for the Shore, Sailor " (Dr.)	1000
	17—A Day at West Point Military Academy, New York (Des.)	1000
	21—A Man for All That (Dr.)	1000
	21—Three of a Kind (Com.)	1000
	24—The H art of Nichette (Dr.)	985
	28—Icebergs off the Coast of Labrador (Des.)	340
	28—Buckskin Jack, the Earl of Glenmore (Dr.)	1000

New Edison Player



WILLIAM WADSWORTH.

William Wadsworth, an addition to the Edison Studio Stock Company, is one of the cleverest actors in the profession. He began with Otis Skinner and the first night was made a star. Then for two seasons he played "The Old Negro Decatur" in Alabama. Five years followed in stock companies in New York, Philadelphia, Kansas City, Denver and Nashville, then an engagement with James K. Hackett in "The Prisoner of Zenda." The last engagement that he held in New York was with that well-known comedy, "Seven Days," in which he played the burglar. The part is remembered by everyone who has seen the play. He was with the original production of "Checkers," "The Resurrection," "The Woman in the Case," by Clyde Fitch, "The Kreutzer Sonata," "The Straight Road," "The Bridge," "Hay Life," "The Stronger Sex" as played by Annie Russell, and "The Social Twins." His character work so far at the studio has been as clever as that of any motion picture actor, and he will soon be welcomed every week by the many admirers of the Edison films.

Advertising Synopses for Edison Releases in this Issue.

"JOHN BROWN'S HEIR."

A Western comedy. Through mixing two newspaper accounts the relatives of John Brown, who had just "struck it rich," believed that he was at the point of death and they all suddenly became very fond of him indeed. The end is laughable in the extreme.

"A TRIP FROM COLORADO SPRINGS TO CRIPPLE CREEK."

A short scenic picture of wonderful beauty, taking us through the heart of the Rockies and over the summit.

"THE LITTLE ORGANIST."

This tells of the courtship of a young minister and a pretty girl visitor to the town who responded to his call for a volunteer organist. The two village gossips, ever on the lookout for scandal, did their best to make trouble, but happily they were defeated in the end.

"ESKIMOS IN LABRADOR."

Interesting views of these people with their sledges, dogs and boats. A short film of great value.

"PAPA'S SWEETHEART."

A simple and appealing story. Through a young girl's startling resemblance to the portrait of her beautiful mother, her father, a widower, is saved from what would have been an unhappy marriage.

"THE TWO FLATS."

An Irishwoman in the flat above, an Italian in the flat below. They are bitter enemies until the arrival of her son and his daughter, and then Cupid takes a hand. A brisk comedy of East Side type.

"LEAD, KINDLY LIGHT."

A woman, woefully wise, saves an innocent country lass from the dark, infinite abyss of iniquity in a big city. How the divine strains of this hallowed hymn brought about her own reformation is a fitting finish to an appealing subject.

"THE DAISY COWBOYS."

When Millie visited the ranch, and all the cowboys fell in love with her, a practical joke was gotten up on her particular admirer. But the joke recoiled on the makers. It is a good Western comedy.

"LUDWIG FROM GERMANY."

This is a good homely story of immigrants to America with plenty of comedy and yet a little pathos worked in. The character work is clean cut and excellent.

"Having seen 'The Black Arrow' two or three times, I can safely say it is one of the finest pictures I have ever seen."—*Mr. W. R. Grundy, 21, Janson Street, Carbrook, Sheffield.*

To Exhibitors.

The following letters were recently posted to the trade.

February 12th, 1912.

Dear Sir,

As you have undoubtedly noticed by the extensive announcements in the Trade Journals, the release date of our remarkable feature subject, in three reels, "MARTIN CHUZZLEWIT," March 9th, is drawing near, and beg permission to remind you not to forget its inclusion in your programme.

You must, on consideration, have come to the conclusion that stories written by Charles Dickens, abounding in such varied types of characters and dramatic situations, are most adaptable for the cinematograph. We have taken every care, and gone to the greatest expense to obtain correctness of detail and the best of talent in the producing of the above story.

This subject has been seen at our Show Rooms by representatives of all our leading newspapers and periodicals, and we enclose a copy of the "Daily Sketch" for January 31st with illustrations on the back page of cover, also a reprint of other press comments which speak well for the exceptional merits of a stupendous undertaking.

Yours very truly,
EDISON MANUFACTURING CO., Ltd.

February 19th, 1912.

Dear Sir,

We are releasing a fine special comedy on March 13th, 1912, entitled, "STAGE-STRUCK LIZZIE."

The merits of this original and remarkable comedy have been raised to the highest standard by the extraordinary acting and facial expression of the leading lady, who is a comedy star of the "Louie Frear" type. This lady was specially engaged to ensure the success of this production, and the result is the funniest and quaintest farce ever seen upon a picture screen.

In order to assist you in bringing this comedy before the notice of your patrons we are issuing an extra attractive hand-bill, a sample of which you will find enclosed.

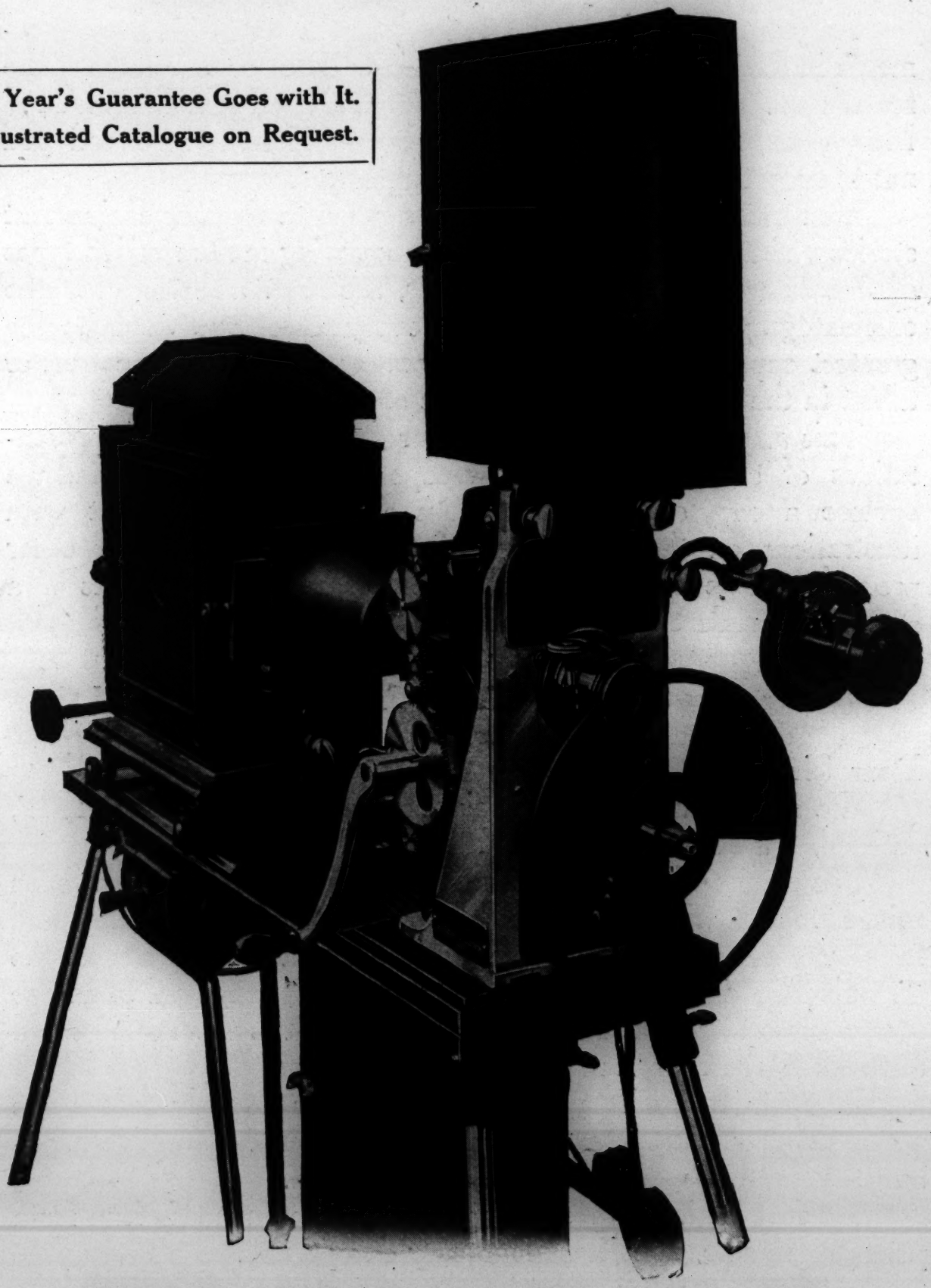
We feel justified in advising you not to omit this film from your programme, as it is undoubtedly exceptional.

Yours very truly,
EDISON MANUFACTURING CO., Ltd.

Clear, Steady Pictures—Satisfied Patrons

The Edison Model "B" with Outside Revolving Shutter

A Year's Guarantee Goes with It.
Illustrated Catalogue on Request.



EDISON MANUFACTURING CO., LTD.,
CITY OFFICES 25 CLERKENWELL ROAD, E.C.

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